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OF  
THE



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DECEMBER 1955

COVER: W. MERLE HILL

**INTERPRET TV TO ARCHITECTS AND TEACHERS**

School architects and classroom teachers need special attention today, in the opinion of Dr. David D. Henry, president, University of Illinois. Unless their importance is recognized, he feels that it is unlikely that television as an essential educational service will reach its optimum development.

**Seminars for Architects**—The attention which Dr. Henry suggested for the architects was to take the form of seminars. These seminars, which in a recent Chicago address, he urged the National Association of Educational Broadcasters to establish, would aim to acquaint architects interested in the construction of school and college buildings with the services television can render to education, and the provisions, building-wise and equipment-wise, which such services required. Through such seminars, he pointed out, architects could better serve their educational constituents in planning closed-circuit television facilities which he envisaged as essential for the schools of the future.

**Extend Services of Best Teachers**—As far as classroom teachers are concerned, they are now in short supply and the situation is expected to grow worse. This sug-

gests a program for more effective teacher recruitment. Furthermore, a more extended use needs to be made of the best teachers now in service.

Educational leaders have long recognized the need to narrow the gap between that all too numerous group of ineffective teachers at one end of the scale and the much too small, select group of master teachers at the other. If that were possible, and if, over night, a master teacher could be placed in charge of every classroom in America, television and other proved audio-visual instructional aids would come, almost immediately, into universal use.

**TV Demonstrates Best Techniques** — Unfortunately, master teachers are too few in number. Yet it is they who keep abreast of new teaching aids, selecting those best suited to each instructional unit, and utilizing them to make their teaching maximally effective. Fortunately, television can make the master teacher available to all. Furthermore, each televised lesson serves to demonstrate to pupils and teachers alike the very techniques which distinguish the master teacher from her peers.—  
TRACY F. TYLER, Editor.

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who?

what?

when?

where?

**Seymour N. Siegel**, director, Station WNYC, New York, was elected recently to the presidency of the General Assembly of the Prix d'Italia. The United States is a member of the organization through the National Association of Educational Broadcasters.

\* \* \*

**Dr. Carroll V. Newsom**, executive vice chancellor, New York University, was elected recently to the chairmanship of the Board of Trustees of the Metropolitan Educational Television Association. Dr. Newsome succeeds Dr. David D. Henry, who resigned upon taking over his new duties as president of the University of Illinois.

\* \* \*

**The Federal Communications Commission** was urged to give educational broadcasters an opportunity to participate in subscription TV—if and when the FCC authorizes use of the technique. This proposal was incorporated in a resolution approved unanimously by the National Association of Educational Broadcasters at its meeting recently in Chicago.

**Robert Ellis Miller**, free-lance TV director and Broadway producer, has been appointed studio director for New York University's closed-circuit TV experiment in the teaching of college composition and English literature. Mr. Miller has directed such programs as "Omnibus," "Camera Three," and "On the Carousel."

\* \* \*

**Frank E. Schooley**, University of Illinois, was re-elected to the presidency of the National Association of Educational Broadcasters at its 31st annual meeting in Chicago.

\* \* \*

**Columbia University** has acquired the huge steel radio tower on the bank of the Hudson River at Alpine, New Jersey, 14 miles from New York City. This tower and the accompanying brick laboratory building, built by the late Major Edwin H. Armstrong, inventor of FM radio and professor of electrical engineering at Columbia University, will be used for research in radiation and propagation of various types of radio waves.

**The Journal of the AERT**, published monthly except June, July, August and September by the Association for Education by Radio-Television. **Association and Business Office:** 228 North LaSalle Street, Chicago 1, Illinois. **Editorial Office**, to which all material for publication should be sent: 301 Johnston Hall, University of Minnesota, Minneapolis 14, Minnesota. The Journal of the AERT goes to all members of the Association. Annual dues \$5, of which \$4 covers a year's subscription to The Journal of the AERT. The payment of dues entitles a member to attend all meetings of the Association, to hold office and to receive services. Send applications for membership to **Dr. Leo Martin**, president, Division of Communication Arts, Boston University, Boston, Mass. Advertising rate card sent on request. The Association assumes no responsibility for the point of view expressed in editorials or articles. Each must be judged on its own merits. Entered as second-class matter October 2, 1945, at the post office at Chicago, Illinois, under the act of March 3, 1879. The Association for Education by Radio-Television is incorporated under the laws of the State of Illinois as a non-profit organization for the purpose of furthering the best interests of radio-television and education.

**Leo Battin**, who joined the staff of Station WBOE, Board of Education, Cleveland, in 1947 as a script writer, is the new director of that station. He replaces J. J. Stillinger who had held the post since 1951 and was recently appointed to the principalship of Nathan Hale Junior High School, Cleveland.

\* \* \*

**Bennett Cerf** was named recently as the new chairman of the George Foster Peabody Radio and Television Awards Advisory Board. Mr. Cerf succeeds Edward Weeks, editor, *Atlantic Monthly*, who continues as a member of the Board.

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**Dr. Sydney Head**, director of radio and television, University of Miami, Coral Gables, Florida, was elected president of the newly-formed Association for Professional Broadcasting Education. The purpose of the Association is to implement a better and more practical relationship between educators in the radio-TV training fields and commercial broadcasters. Other education members on the Board are Dr. Robert Crawford, Michigan State University; Dr. Kenneth Harwood, University of Southern California; and Professor Leo A. Martin, Boston University.

\* \* \*

**The University of Michigan** writes that two Vidicon cameras are being purchased this month for instructional use to supplement the four Image Orthicon cameras now being used in the TV studios. The new cameras will be used by the beginning classes, the Image Orthicons by the advanced classes.

**Jim Bob Stephenson** and **Robert Reinhart** are new staff members this year on the Radio-TV staff of the University of Michigan.

\* \* \*

**The Radio-TV staff of the University of Michigan** produced a special program, "Michigan in History"—the Summer Session theme—during the 1955 Summer Session. The program began with a half-hour on-stage presentation of a radio drama, written by a student (Dale Stevenson), and dealing with the state's history. Following this was the showing of a 15-minute kinescope on the Soo Locks, one of the programs in a University of Michigan TV series. Another on-stage presentation, "Mason of Michigan," written by Bethany Wilson, followed. The latter dealt "The Toledo War," and focussed on Stevens T. Mason, 26-year-old first governor of Michigan, appropriately known as "the boy governor of Michigan."

\* \* \*

**Ralph Lowell** of Boston was elected recently to the post of chairman of the Board of Directors of the Educational Television and Radio Center. Mr. Lowell, long a leader in adult education, a banker, and officer in numerous educational enterprises, is also president of the WGBH Educational Foundation which operates stations WGBH-TV and WGBH-FM, Boston.

\* \* \*

**Michigan State University's FM Station WKAR** is making structural changes in equipment to boost its signal to 100 kilowatts. This power change, to be effective in early spring, 1956, is expected to increase its service radius from 45 miles to 100 miles.

**ENROLL A NEW MEMBER  
THIS MONTH**



Six-grade Spanish class students in action at radio station WBAA. W. Merle Hill, pictured on the cover of this month's *Journal* is an instructor in Purdue's Modern Languages.

## Purdue Language Department Air-Minded

**ELTON HOCKING**

Head, Department of Modern Languages, Purdue University

FOURTEEN hundred original broadcasts and double that number of rebroadcasts by tape—such is the seven-year record of Purdue's Department of Modern Languages. This is doubtless a stand-out performance for a non-professional college department, and it has been achieved by close teamwork with "The Voice of Purdue," WBAA. Four years ago Station Director James Miles assigned us a special producer-director (Robert S. McMahon) who had once been a teacher of foreign languages. The resultant efficiency and two-way understanding has done much to make our broadcasts good radio (or TV) and good adult education.

Although we regularly have one linguistic program on the air, most of our broadcasts are in English, and they are specially devised to report and interpret the life, customs, problems, and attitudes of the European peoples whose languages we teach. We are qualified to do this, thanks to the support of our administration which grants us leaves of absence so that one or more of us is abroad in any given year.

When over there, we are no mere tourists; neither do we hole up in a library. Already proficient in the language and history of the foreign country, we live its life, we make friends with its people,

\*Abridgment of an address before the National Association of Educational Broadcasters, Chicago, Illinois, October 27, 1955.

we "go native" and see it from the inside. Such an experience makes us better teachers in the classroom and on the air. We do not pontificate on international relations or the perennial problems of any country, but we can and do share with our audience the knowledge and insights developed by our professional experiences.

Such a program is "Report on Europe," now starting its fourth year after nearly four hundred broadcasts. The typical format is a fifteen-minute talk with appropriate theme music. Sound effects and background music are rarely used, but an organized series of indigenous musical programs, with commentary, is included for each country concerned. Occasional visitors from abroad, or local persons just returned, are interviewed. However, the backbone of the program is our own man, speaking in the first person from the fullness of his recent overseas experience. He makes concealed use of his research and statistics. He is usually a novice at broadcasting, but his sincerity and the human interest of his subject, aided by the sympathetic guidance of his director, soon make up for his technical weaknesses. Regular fan mail and also the requests for our annual "giveaway" (imported calendars) prove that there is a substantial audience in the local area, while four packages of thirteen programs each have been released by the NAEB to its member stations, with acceptances by as many as sixty-five stations for a single package. Thirty-six more programs have been rebroadcast by a large number of commercial stations in Indiana.

"Continental Comment" is a weekly half-hour panel intended to make us Americans "see ourselves as others see us." Two dozen subscriptions to European news-

papers are scanned by members of our department, and the most revealing (usually editorial) items on international or American affairs are forwarded every week to the two permanent members of the panel. These men study the materials, make their choice, and then call in a third (rarely a fourth) man, frequently from another department, whose special competence is appropriate to the subject at hand. He in turn reviews the materials and perhaps adds some of his own. Half an hour before air time there is a warm-up session in the studio. Like all our performances on the air, this program is regularly broadcast live. Unlike our other programs, however, "Continental Comment" has achieved a national citation: In May, 1955, it was awarded Honorable Mention in the Public Affairs division of the annual competition sponsored by the Institute for Education by Radio-TV.

Our most unusual program was doubtless "Sixth-Grade Spanish," the unrehearsed antics of a dozen sixth-grade children who for a year learned Spanish vocally and violently in the WBAA studios. The engineers were entranced, declaring that this program was a natural for TV. Their opinion was confirmed when the final program was televised by WFBM-TV in Indianapolis; the audience and even the staff at this big station were delighted.

Of course we have done several of the most conventional programs: classroom (usually lecture or discussion) courses by the "eavesdropping microphone" technique; specially devised courses for the radio audience only; and conversational courses in French or Spanish, sometimes with student "stooges." Each of the last named series was a five-a-week program of fifteen minutes continued



through two academic years—upwards of three hundred programs in each language. And yet the audience wrote in for more!

We decided to give them more, this time on TV. Our local TV station WFAM gave us two 20-minute evening spots per week, and allowed Mr. McMahon to do as he pleased there with "Say it in French." It was a hectic but valuable and successful experience, preparing us for a more ambitious venture last spring. This was a series of four half-hour programs on Sunday afternoons, broadcast by WFBM-TV (Indianapolis). With the general purpose of dramatizing the interest and value of knowing a foreign language, one program was devoted to each of our language: French, German, Russian, and Spanish. Film clips were borrowed, original sound-films were devised in high schools and colleges, and posters, pictures, costumes, and even a step-by-step preparing of steaming *arroz con pollo* were integrated into a convincing demonstration that language learning can be fascinating and useful. In spite of TV Guide's lethal listing: "Lecture on Language Teaching," there was a fair-sized audience and a good response.

A current development is the application of our radio and TV experience to educational research. As this article was being written, final plans were being made for a twelve-week experiment designed to compare achievement in the learning of elementary German in the college classroom with achievement in learning the identical materials via radio and/or TV. A mailing of 5,000 announcements was to recruit adult students-by-air, and we hope also to have high school and college students tune

in. Students of all types will fill out the same data sheet, take a pre-test on "The German you already know" (without having studied it), and be tested on identical items, in writing and even orally. (Students-by-air will phone to the station and their performance will be recorded on tape.) All the data will be punched on cards and exhaustively analyzed. We hope to draw conclusions of value not only to the teaching of languages, but also to the future of teaching in general, in colleges no less than in adult education. In both fields the number of learners promises to increase indefinitely and perhaps overwhelmingly. Our experiment should shed some light on the future role of radio and TV in education.

Whether or not this experiment is educationally successful, our extensive broadcasting has been a valuable experience for us. It has made us better teachers—in any situation. It has given us added confidence in ourselves and our subject. A few years ago none of us had ever made a broadcast. As of now, almost all of us have been on the air at least occasionally, and ten of us have done at least fifty programs. It is true that we could not have achieved this without a sympathetic administration allowing us adequate time and money, or without the expert help provided by WBAA. Nevertheless, we suggest that the extent and effectiveness of our educational broadcasting justifies at least one conclusion—and it is **not** that we are unique persons! Rather, it is simply a restatement of that well-known saying: "Teachers can learn, too."

# Television: The World's Largest Blackboard

**TOM C. BATTIN**

University of Houston

TELEVISION is the world's largest blackboard, offering education one of its greatest opportunities. More educators should be writing on it.

Educators inherited a fabulous estate when the FCC reserved certain VHF and UHF channels for Educational Television. These channels offer exciting experiences to students and teachers alike, and the opportunity to test the power of this medium. Many feel that television is the finest opportunity for vitalizing and expanding our educational system that has come to us in generations. However, this opportunity may not remain available indefinitely, to be exploited at will. It might disappear before many educators have made a single move to utilize it.

The efforts of educators within the very next few years will determine to a great extent whether television is to become an educational miracle or remain a mirage that taunts us with its limitless possibilities. We educators must join television; we must make it our ally; we must use it to our advantage.

When educators use television, it should be for educational purposes. Educational television might mean the total extension of systematic education to untold thousands of young and adult students. It might also mean bringing to large numbers of people, according to their needs, knowledge and experi-

ence beyond the scope of formal education. Educational television should make it possible for the public to see programs of worthwhile interest, some of general public interest, some of a highly specialized interest, but, always of a diversity great enough to reach the interested masses.

For example, at the University of Houston's Educational Television station KUHT, there is a program called "KUHT Open House." It is designed to present the activities of civic groups, incorporating the unusual hobbies and activities of the average citizen in the community. It is a program presenting the community to the community. Another program of general interest is "The Artist at Work." In this program the artist is seen at work as he explains the various phases of art which might appeal to most individuals. Educational quiz programs are offered, patterned after the popular quiz program seen on commercial stations. However, these programs present questions and answers that are educational and informational in nature. They are programs in which high school and college teams compete.

Our school systems and institutions of higher learning offer an almost unlimited source of materials from which to build literally thousands of highly interesting and entertaining educational TV programs. The populations of



these same schools offer an endless stream of fresh talent from which to select the participants.

KUHT experiments with diversified subject matter to explore its adaptation to the medium of TV. Using a series of programs in various areas it was discovered by audience studies that televiewers wanted a variety of educational programs. For example, a special experiment in the teaching of foreign languages via TV has proved successful. In this telecourse German, French, and Spanish are taught each week. In conjunction with this series an hour and a half program is offered every two weeks. This part of the series is called "Language Realia" and presents the culture, customs, and habits of the people whose language is being taught.

The "Realia" portion of the program makes use of film inserts and slides to present visual information which helps provide a stronger background in the language being taught. Every effort is made to present the culture of these countries in the form of dances, the works of well-known artists, and the reading of plays and literature which is often dramatized in the language of the country.

KUHT has found from its experiments that sheer force of personality plays an important role in effective TV teaching. It ranks above a natural or acquired speaking ability. The teacher should be naturally amiable and modest, and possess a true sense of humor. Two years of television operations at KUHT reveal that the successful TV teacher is one who projects and communicates his materials to his students in the classroom as well as on TV. He needs an intense love of his subject and a sincere desire to share his knowledge. He should be able to express himself clearly and concisely, and keep the pro-

gram alive and moving. He should speak in the language of the American and remember that he has an audience of which only a small percentage might be termed "cultured."

It is extremely important to screen the faculty to locate this type of teacher. At KUHT when a sufficient number of such teachers has been found, the group is given a complete orientation in studio operations. At KUHT, when necessary, this training has been extended to the point of having future TV teachers operate the cameras, director's panel, and other necessary equipment. They are taught how to work in front of the cameras, how to move, how to speak, how to make the very best use of graphics and other visual materials. They are schooled in the importance of sincere interest and enthusiasm.

There is an acute nationwide crisis in public education. We have a mounting tide of students and a mounting shortage of teachers, of classrooms, and of education itself. Experts tell us we need to build many thousands of new elementary and secondary classroom buildings and at an estimated cost of many billions of dollars. Perhaps something new must be added if the American system of public education is to meet the challenge of the new ten years. Might it not be that the medium of television will prove to be one of the strongest means to help solve this growing problem?

This is not suggesting that the classroom teacher could possibly be supplanted by a cathode tube. Her work could, however, be vastly enriched by carefully planned and skillfully presented telecourses. And the students in the classroom would be afforded the added experience of seeing inspired teaching.

Educators should be especially concerned with what television has to offer adult education. Americans have always been strong for self-improvement. This is evident in the many correspondence schools, educational societies, and adult education classes in existence today. However, once again the nation is faced with the problem of inadequate facilities to meet the demand of the thousands of adults who desire to further their education.

As educational TV channels spread throughout the nation, people who were unable to finish school, will have the opportunity to follow systematic TV programs leading to a diploma. The completion of college courses will be similarly feasible. Also, a world of instruction in music, art, and vocational skills will be at the disposal of anyone who has access to TV and the determination to work.

One of the major objections to teaching by television is that the studio teacher can never enjoy that rapport with his students that makes the difference between a "one - dimensional" conversation and a genuine contact of minds.

At KUHT this challenge has been met by the use of the seminar. Each week the TV instructor sets up seminar sessions on campus for those who are registered in the telecourses. These seminars are conducted by qualified graduate students who are well-prepared to lead discussions and to answer questions. The TV student spends one session each week tele-viewing and a second session in the seminar. This seminar system has proved successful in beginning English. Students taking this course in the spring of 1955 indicated that they had to be more attentive and so became more interested.

Another solution was to have

the home-study student phone in questions during the TV lecture. These questions were recorded, passed on to the instructor, and answered during the last few minutes of the TV hour. Although this is not in any sense a complete answer, it is a workable approach in attempting to find a solution to the problem of teacher-student contact.

We educators now have the means with which to reach the masses who want to learn, who want to continue an unfinished education. With the life span increasing, working hours decreasing, and the profitable use of leisure time a growing problem, the prospects for educational television seem unlimited.

Educational television could offer everyone an equal opportunity to meet, see, and listen to outstanding men and women in the many fields and areas of education. One can now have a "front row seat" in modern laboratories, concert halls, art studios, and classrooms where he can associate with great scientists, musicians, artists, lecturers, and teachers. It could be possible for him to take part in various college "workshops" while sitting in his livingroom.

TV could make it possible for the disabled boy or girl, the young shut-in, to gain an education, or to continue an education interrupted by sudden disability. To them it could mean the difference between dependence and independence. Those handicapped at birth might attend school via television. TV could make it possible for the mother with growing children to continue and finish an interrupted education.

The many people who cannot afford to attend school, those who must work during the day, could attend TV classes at night in the comfort of their homes. It could

provide the means for them to enjoy the contacts of seminar groups. It offers an outlet for the long hours of leisure time which the aged must sometime endure; it could be a means of drawing these elderly people together, to help them find new interests and renew old interests.

The strength of our democracy depends upon reaching more peo-

ple with the necessary information so as to enable them to represent and participate in what we know as a true democracy. Through television the entire population of a community can become a school's student body and in this way, education, on the practical, cultural, moral, spiritual, and recreational levels, can serve every man, woman and child in the nation.

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## Teaching Creative Art by Radio and Television

**JAMES A. SCHWALBACH**

Associate Professor and Extension Specialist in Art, University of Wisconsin

TWENTY-FOUR years ago the Wisconsin School of the Air initiated its first radio series designed to teach creative art to children in the classrooms. The idea of teaching something as visual as art over radio was quite exciting, and it still is. As this pioneer experiment developed, observers frequently qualified their enthusiastic comments on the results by saying "How much better this will be when we have a television!"

Yet in those twenty-four years, without the benefit of television, the **Let's Draw** series has exerted a powerful influence on art education in the State of Wisconsin. It has greatly reduced non-creative art, helped many teachers and parents understand child art, and created many new demands for the employment of full or part-time art teachers. The effectiveness of the radio series is reflected in the 1954-55 registered enrollment of

4,870 classrooms with a pupil participation of 102,270 boys and girls.

An early experiment in teaching art by television was made in December, 1950. A series of twelve programs for out-of-school participation was presented over WTMJ-TV, a commercial station in Milwaukee. Our next concerted effort in programming came in 1954 when WHA-TV, non-commercial, educational station at the University of Wisconsin, went on the air. Nine programs were produced in 1954, two in the spring and seven in the fall. These programs, from twenty to twenty-five minutes in length, were designed for use in grades five to eight, with the classroom teacher in charge. They were televised at 10 o'clock on Friday mornings as part of an entire year's experimental series of in-school television programming in various subject areas.

The type of program emerging from the experiments seems to stimulate and motivate good creative activities in the classroom. For stimulation, short movies especially made for use on the series were found exceptionally valuable. Used as sketching trips they started boys and girls recalling and sharpening their visual experiences. Subjects for the movies were "People," "Trains," "Pigs," "Things That Swing," and "Shapes We See." To emphasize the visual experiences, the movies were used only with background music and little or no narration. The movies often were supplemented with still photographs and reproductions to give a wide range of possible points of view. Examples of art work done by boys and girls were shown and discussed to emphasize many different individual uses and interpretations. The work of mature artists was pictured also to show that they found these same materials and subjects worthy of their consideration.

Craft programs on simple block printing, Christmas ornaments, and paper bag masks were planned to encourage honest, practical, and creative use of materials at hand. The processes involved were carefully demonstrated and reviewed, always with special effort made to encourage variations.

We used participating children on the first two programs but omitted them thereafter. They created an indirect teaching situation which was not so effective as the television teacher communicating directly with the viewing classes. Both children and teachers preferred programs in which children were not used. On the other hand, several adult home viewers enjoyed the studio children on the first two programs, apparently because they added to the entertainment appeal of the broadcasts.

In most programs the viewing classroom did not actually participate while the telecast was in progress except to experiment with the materials used. The difficulty of doing and watching at the same time is a disadvantage of television. The children did their drawing or construction and craft work immediately following the telecast.

As in the radio series, the television programs were planned and evaluated with the help of broadcasting specialists, classroom teachers, and university staff personnel in education, art education and visual aids. Much of this evaluation was organized in an objective manner and done while visiting a participating class. Continued study and analysis of the series is made possible through kinescopes of six of the programs.

These experiments indicate that a good in-school television program is simple, direct, and devoid of unnecessary attention-getting "gimmicks" such as puppets, dramatized introductions, participating pupils, etc. Most effective is the use of live, moving materials presented so that they expand, not limit, creative horizons. This is not easy because the television picture is often unconsciously imitated. This imitation is more likely when the situation becomes either too static or too directed. Use of children on the program also encourages imitation and provides a diverting influence in the development of individual creativity. (In a public relations program designed to acquaint adults with school art, this objection would be removed, of course, and the appearance of children would undoubtedly be an advantage.)

Future plans of the Wisconsin School of the Air include both radio and television.

# Policies of State University and College Stations On In-School Broadcasting

**J. E. BURKETT**

Director, Oklahoma School of the Air, Radio Stations WNAD and WNAD-FM,  
University of Oklahoma

## **Actual and Estimated Audiences**

—The manner in which college stations determine in-school audiences ranges from pure speculation and/or wishful thinking to a systematic "enrollment" of pupils by teachers requesting supplementary materials. Some stations count the total enrollments in all series, while others make an attempt to count each individual pupil only once regardless of the number of programs to which he may listen. One station estimates its audience through the use of a sampling technique.

The Wisconsin School of the Air counts actual listeners reported by teachers who order supplementary materials. The Oklahoma School of the Air has adopted the same plan. The Purdue School of the Air uses a similar system for determining audience, but reports the total number of pupils enrolled in all series, while Wisconsin and Oklahoma attempt to report, not only this figure, but also the total number of individual pupils who listen.

Four stations do not offer an estimate of their in-school audience, although one of these institutions spends some \$18,000.00 per year for in-school programming.

The lowest estimate reported for the in-school listening audience

was 2,000 to 3,000 pupils. The highest estimate was a listening audience of 300,000 pupils. The median was the WNAD in-school audience of 53,770 pupils. The total in-school audience for the 13 stations reporting was 1,239,058 pupils.

## **Effect of Programs on the Adult Audience**

—The accompanying table provides a summary of the responses to the four statements included in the questionnaire on the effect of in-school programs on the adult audience. Respondents were asked to check the statements that best represented their opinion.

### **Effect of In-School Programs On Adult Audience**

Suggested Effect	Number of Station Directors Agreeing
In-School broadcasts result in some loss of adult listeners	4
In-School broadcasts actually help to build adult listening	7
Many adults profit from in-school programs	11
In-school programs have no effect on gains or losses of adult listeners	2

An audience factor not included in the survey, but one reported by some respondents, is the distribution of in-school programs by tape to other radio stations within the state. Four stations reported this

\*James Morris, "Preliminary Tabulations on 1955 Audience Study at KOAC." (Mimeographed)



type of distribution and there are undoubtedly others who make their in-school programs available to other commercial and non-commercial stations for wider use.

Station directors show a considerable area of disagreement on the possible effect of in-school programs on adult listeners. The only statement to which as many as half the directors agree is that many adults profit from in-school programs. It may be significant that there are more than twice the number of station managers who feel that in-school programs help in, or have no adverse effect on, promoting adult listeners than there are who feel that in-school programs result in loss of adult listeners.

#### **Comments on Adult Reactions**

—George C. Johnson, Indiana University, reports that one of the commercial stations in that state asked permission to rebroadcast a WFIU in-school program series during the summer for a general adult audience.

James Morris, program manager, KOAC, Oregon State College, is most enthusiastic in his approval of in-school broadcasts for the adult audience. Morris says:

We have for a long time expressed the belief, as evidenced by our adult fan mail, that the school of the air programs were some of our most popular adult shows. The survey underway (at KOAC) supports this contention. The top five of our school programs . . . are among our top broadcasts from the entire schedule. We feel justified in using our budgeted funds for school of the air programming.

On another study completed about a year ago, listeners made frequent reference that they first began listening to KOAC as youngsters in schools tuning the school of the air programs. They've been listening steadily since then and are now valuable members of our adult audience.\*

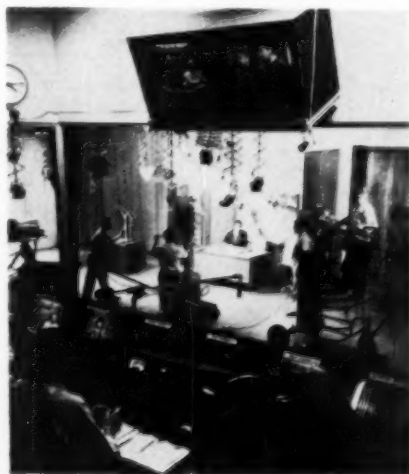
In an audience survey of Norman, Oklahoma, where the state university is located, the Okla-

homa School of the Air was the fourth most frequently mentioned "favorite educational radio program" among the adult listeners interviewed.

The number of adults who mentioned in-school broadcasts as one of the programs most frequently heard on WNAD equalled the number of adults who mentioned WNAD newscasts. News and the school of the air occupy comparable blocks of time in the WNAD schedule.

The effect of in-school programs on adult listening needs further study. Sufficient evidence does not seem to exist at this time to support a conclusion that in-school programs actually help to build the adult audience. However, these preliminary data certainly suggest such a possibility, and there is little evidence to support any fear that in-school programs might result in a shrinking of the adult audience.

**What Benefits Derive to the College or University?**—Why have the majority of radio stations, owned and operated by colleges, inaugu-



University of Missouri students gain personal practical laboratory experience through use of technical facilities of TV station.



ated and carried on in-school broadcasts? In answering this question, directors of educational stations tend to think first, and often ONLY, of the benefits that derive to the children that listen. These benefits have been demonstrated too often to need repetition in this brief survey.

Of course, it is difficult, and perhaps unwise, to separate the contribution that in-school radio makes to the listening children from the contribution or benefit it brings to the college or university. But for the purpose of this summary only the latter is considered.

What are the chief benefits that derive to the college as a result of in-school broadcasts by its college-owned station? Station directors were asked to comment on this question and nine took the opportunity to do so. The listing of these typical comments which follows is neither in order of frequency nor importance. Since WNAD was the sponsoring agency for this study, the contributions of in-school broadcasting to the Uni-

versity as seen by this staff were not included in the summary.

1. In-school broadcasts promote good will for the university.

2. Many high school students become interested in studying radio or television at a university as a result of listening to in-school broadcasts from the university.

3. In-school listening programs build the adult audience, particularly on a long range basis.

4. In-school broadcasting helps the university fulfill its service function to citizens in general.

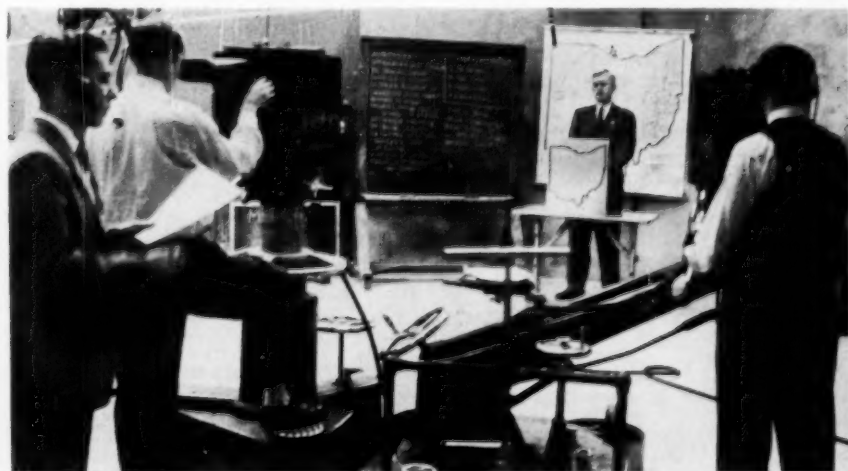
5. In-school broadcasting is good public relations.

6. In-school broadcasting provides opportunity for student training through the use of students in script writing, production, and acting.

7. It is incumbent on an educational station supported by state funds to serve ALL the people of the state including children and youth under sixteen years of age who make up 19 per cent of the public.

8. School of the air programs act as strong and defensible public relations.

9. In-school broadcasts provide con-



Dr. Randolph C. Downes, Ohio historian, in one of his series of University of Toledo Telestudies on WSPD. Two technicians and Murray W. Stahl, director of educational radio and TV at TU are in the studios.

tact with schools and teachers that is of value to the college of education.

10. In-school broadcasts reach that 16 per cent of the population in the elementary schools of which many will either continue their education at the university, or at least become accustomed to turning to the university for information throughout life.

11. In-school broadcasts assist the University in fulfilling its function of "improving the calibre of the state's citizenry."

12. The primary benefit is the realization that we are doing something worthwhile, that we are providing a real service to the taxpayers of our state and their children.

Perhaps no one would deny the public relations value of in-school programs. When we can obtain the ear of a future prospect for college enrollment for one hour at a cost of 84 hundredths of one cent we can hardly ask for less expensive public relations. It must be conceded, however, that good public relations is a necessity to a university, not a function for which the institution was created

If in-school broadcasting, on the other hand, constitutes a means

for improving the educational opportunity, and thus achievement, of the elementary and secondary schools of the state from which the college or university draws the major portion of its students, it follows that the university will get a better initial product. In this way the waste of human resources during the frantic first year for freshmen might conceivably be decreased.

If in-school broadcasting succeeds in attracting to the campus a large percentage of potential college material, this too would constitute a significant contribution to the university.

And finally, if in-school listening throughout the elementary and secondary school years develops in the non-college-bound student such an acquaintance with the college or university that he turns to the sponsoring institution for adult education through its adult extension services, this too is a significant contribution.

**Additional Study Needed**—Additional study of in-school broadcasting by state-owned college and university stations is indicated in at least the following areas:

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#### **J. E. Burkett Recommends:**

1. A status study of the professional education and competence of station personnel assigned the responsibility of programming to a mass audience of children and youth.

2. The development of a systematic and uniform method of in-school audience measurement and reporting.

3. Definition by in-school broadcasters of a standard statistic that might be used in unit cost analysis

studies among the in-school broadcasting agencies.

4. A systematic effort to identify and measure the benefits from in-school broadcasting to the sponsoring college or university.

5. An effort to define the areas for in-school radio and in-school television in the broadcasting services of institutions with both radio and TV outlets.

# Interpretation Needed For Educational TV\*

DAVID D. HENRY

President, University of Illinois

Once in a while, it is useful to look to the past, "not to dwell upon it, but to build upon it"

**Yesterday and Today**—Only a little over a decade ago, television was still in the experimental laboratory. Today television has captured the country in a way that surpasses the dramatic expansion of radio and the automobile. It is now an indispensable part of American life, a fact which in itself is of the greatest importance to American education. Even two years ago educational television, as a national service, was largely a vision, discounted by skeptics and critics, both in the commercial industry, in education, and among the general public. Within the profession, it was met with indifference. The negative comments were many.

But there were those who patiently, persistently, and with great faith, answered the criticisms—a growing corps of believers; and programs began to appear. You know the present record. We now have a body of experience, in research and practice, not just hypotheses and opinions. It is a foundation, a good one, upon which to build.

**Tomorrow**—The growth of the future will be dependent upon many factors—finance, successful administrative structures, public opinion, the alternatives of effective service. There are two constituencies, however, who need

our attention as we plan our programs of interpretation: school architects and classroom teachers.

In the days immediately ahead, if we are even partially successful in meeting the building needs of our school population at all levels, we shall witness the greatest school building construction program in the history of American education in a comparable period. In higher education, it has been estimated, if past ratios hold, we shall need as much building space in the next 25 years as we have acquired in the past 200. Even if we reduce the comparison to the years of greatest development, namely 1900 to 1955, we still have a task of a magnitude which has not yet penetrated public or professional understanding.

**TV in Building Plans**—It is not too visionary to expect that every large elementary or secondary school of the future should be equipped with closed circuit—a system which would permit intra-school communication, selected programs from the local educational or commercial station, comprehensive film projection, and in-school activities in dramatics, speech, and demonstrations in a wide variety of subjects, both formally and informally presented by students and teachers. Each room or group of rooms would thus have access to a "teletorium" and the building costs would be much less than comparable facilities on a

\*Abridgment of an address before the National Association of Educational Broadcasters, Chicago, Illinois, October 27, 1955.

large scale basis. A closed-circuit system for each large elementary and secondary school to be built in the next twenty years would go a long way toward providing adequate visual aids for the teachers who will be using those buildings.

Higher education traditionally has been indifferent to methods of teaching. We expect good teaching to flow from good teachers. We have not asked how good teaching might become better; nor have we before had to face the problem of how to get mediocre teaching to become good. Now, however, we face a shortage not only of the best and the good. We may face a shortage even of those who in other days would not have been considered. One school superintendent said recently that we must realize that soon there may be a shortage even of poor teachers. May that day never come! To head it off, we certainly must organize, at all levels, to recruit more effectively than we have

done, and to retain and make more extended use of our best.

#### **Meeting Teacher Shortages** —

Quality in education, at all levels, is bound to suffer unless we recruit more effectively for teaching and plan more realistically to find new methods of teaching.

In the presence of the almost overwhelming problem of teacher supply for the load ahead, the present academic indifference to the use of radio and television as teaching tools is difficult to understand. The traditional apathy of college teachers with reference to teacher recruitment and preparation was not important as long as we had enough reasonably good teachers to go around. Now, however, we cannot indulge in the luxury of indifference.

In science, a new chemical process excites the profession, and all are alert to find out about it and what it means. In medicine, a new drug is quickly analyzed, a new vaccine tried out on a national scale. In the humanities, a new



Left to right: Mrs. Ralph Griffith, Chicago publicity chairman, Illinois Congress of Parents and Teachers; Mrs. Elizabeth E. Marshall, Assistant Director of Radio and TV, Chicago Public School; Mrs. William J. Metzger, Radio and TV Chairman, Freeport; and Mrs. Melvin C. Lockard, Cobden, President of the ICPT.

journal is read and appraised.

The parallel is clear. In television we have a great new force in communication. To ignore its potential for teaching is neither scholarly, nor professional, nor sensible in the presence of the overwhelming load ahead.

The gap in understanding is illustrated by the fact that many teachers still seem to take pride in calling attention to their not owning television sets. They deny ownership, almost pridefully, as if they would be ashamed to waste time on television.

Professor Bruce Thomas of Antioch College makes the point that people who scorn Spillane may still read novels, but are unwilling even to look at television with the same selectivity. Educated people should not, he says, "reject a highly successful medium simply because it has been widely misused."

#### **Need Awareness of TV Potential**

—A first requisite in the development of the use of television in education is to get teachers to look at television now, selectively. The negative attitude now too often expressed by teachers is not only an index to their own unawareness of the potential of television in education but also of what counts in this regard among youngsters and people in general.

Once teachers look at television, because they are teachers, they will quickly be stimulated to see how this great new visual aid can be used for sustained learning. We can't expect appropriating bodies, foundations, and philanthropists to provide the resources for educational television on a wide scale until the rank and file of teachers at all levels believe that it is important to do so.

More could be done than has been done, it seems to me, in building a common ground for all

visual aids in education. The recorders, the broadcasters, the film makers, the telecasters together can make an impact upon the educational community no one can make alone. And if every major college building and every large elementary and secondary building has its own closed circuit, with its own studio, we would have a notable supplement to the tools of all visual equipment.

The concepts with which we are here dealing, although rooted in a body of practical experience and sound research, and although related to the main stream of reasonable development in preparing for the tasks ahead, are none the less sufficiently different from the past that the skeptics assail us with doubts about their acceptance. They seem to say that America will retract its offer of educational opportunity before it will undertake such different practices as represented by radio and television in education.

Let us face the future with the assumption that America will not accept a philosophy of dividing up what educational service we have instead of creating more. We have those among us who are fearful of enlarged schools, fearful that too many people will be educated, fearful that quantity will reduce quality. They reflect a retreat from a position of confidence in an expanding American democracy. I cannot believe that the increase in population will bring prosperity to all parts of American life except education, that our people are willing to have the children of today and tomorrow have less educational opportunity than their parents, or one whose quality is reduced by inadequate resources, or that we are willing to reduce the flow of benefits from education into American life just because the task has become larger.

Those of little confidence have not understood American history. The American people have always had great faith in the values of education, and they have it today. They believe in the social benefits of individual achievement that flow from the educated person. They have great faith in the worth of the American experience, and they are eager to have each generation come into an understanding of those elements in our culture which have been identified with national progress. They believe in the discovery of new ideas. They believe in the right of the individual to have an opportunity to develop according to his talents. They believe that effective democracy is dependent upon enlightened minds.

**Public Understanding Insures Public Action** — The problem in educational support is one of interpretation, for the resources are available. Although there are new demands for highways, for mental and correctional institutions, for

services for the aged, education can keep pace if there is public understanding; for where there is public understanding of educational problems, there is public action. The main task ahead for the entire profession, at all levels, in all fields, and for all the friends of education is a great, continuous, interpretative effort, with confidence in expanding democracy and experimentation for new ways and new achievement.

The problems ahead are many — problems in organization, in academic understanding, in financial support; but the solutions will come with continuing appraisal and adaptation. Let us not stand stubbornly against experimentation on the one hand, nor make unproved claims for panaceas on the other. Each change must be consistent with tested principles and scientific knowledge; but new achievement is possible only with large faith, hard work, and efficient tools.

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## FM Teaches Homebound Pupils

**JANE McCAMMON**

Station KSLH, Board of Education, St. Louis

THIS lad does his studying at home — by switching on the radio.

He listens to a program about the United Nations. He hears a dramatization of Thomas Jefferson's return from France at the time of the Louisiana Purchase. He follows the story of James Watt and performs a simple experiment illustrating the principle of steam power. All this he does simply by tuning to KSLH, the St. Louis Board of Education radio station.

He is one of many "homebound" students who, because of incapacitating illnesses, have left the classroom and are continuing their regular schoolwork at home under the direction of special home teachers provided by the St. Louis public schools. Nineteen of these special teachers are assigned to five pupils apiece, each of whom they visit an hour per day. They like the boys and girls to use KSLH radio programs because, as



one home teacher pointed out, "The student is stuck with me for the duration of his illness—frequently several years. Radio programs give him a slant on things other than what he gets from me."

How to help homebound pupils overcome some of the handicaps of studying individually — without group stimulation, without free exchange of ideas, without the interest of class projects—is one of the vast problems that face special teachers who instruct these boys and girls. Because of the variety and extra interest they can bring to his bedside, KSLH broadcasts may play quite a significant role in the lives of many a homebound student. That is why teachers feel KSLH radio programs, with their spark and liveliness, fill an important need.

Drawing a parallel between work being done at KSLH and in England, a recent studio visitor and prominent Irish author referred to his son. "My eldest boy has been an invalid since birth with a heart ailment. He has never gone to school. He has learned everything he knows—and it is quite considerable—from the British radio. He has learned his English which is excellent. In history he has gone way beyond the average graduate of a university."

When a student hears programs about current events or early American history or the "Iliad and Odyssey," new vistas are opened for him. He is entertained. But in addition, his horizon is extended to something vital which pricks his curiosity and starts him on a new path of intellectual exploration.

Mrs. Miller, one of the spontaneous and interesting home teachers to whom we talked, told us about several of her students. She relies a great deal on the radio to supplement her teaching. She spoke first of Tom, a sixteen year old

high school student, confined to his home with rheumatic fever. "For Tom KSLH listening has resulted in the kind of motivation teachers dream of. It has meant renewed interest in radio and wider variety in his program selection; but more than that, it has meant more reading, more handicraft interests, and more contact with people outside his narrow area of activity. He became keenly interested in KSLH programs a year ago when he first became ill and asked to be allowed to keep his radio longer than the allotted five weeks. But, realizing that, in any event, the radio could be his for only a limited period of time, he decided to build his own FM set—an ideal sort of activity for Tom because it requires very little physical exertion but plenty of mental application. He has devoured science magazine articles with information on how to construct radios." Mrs. Miller continued, "and wrote my son in Chicago, who built one, for details on how to proceed."

In an enthusiastic letter to KSLH Tom explained why he particularly enjoys a vocabulary building program where a panel of high school students try to identify correct word usage. "'Fun from the Dictionary' is one of the best because it is a competitive thing. A person at home who practically never sees kids of his own age, like myself, really likes this sort of thing because he can see that all his work of learning and reading over the endlessly long months is not in vain, and that he is as good or better in at least some things as his healthy counterpart."

Two of Tom's favorite programs are "Masterworks from France" featuring music of French composers performed by well-known French artists, and "Music for You" because it tells about the

different instruments of an orchestra. "I remember one was Saint-Saens' 'Carnival of Animals.' It showed how a bass viol was the elephant and a 'cello was a swan."

Tom was told that another homebound student with a disabling disease similar to muscular dystrophy had graduated from McKinley High School. He wrote her about radio programs he listens to. A lively correspondence has developed with an exchange of letters every two or three days. Tom looks forward to this mail. It has been a good thing for his friend, too. For at first she was somewhat self-conscious and reticent, but now she has loosened up and enjoys their friendly arguments and vigorous discussions.

Mrs. Miller mentioned another student, also a rheumatic fever patient, to whom KSLH radio programs have introduced whole new areas of interest. "Larry is not a boy with many enthusiasms, so it was a great satisfaction to me when he responded to 'Science for You' with zeal. He has a copy of the teachers' handbook (which tells what equipment to have on hand so scientific experiments can be performed during the broadcast) and does the experiments as he listens. After he heard the program on 'Magnets and Electro Magnets' he asked for a dry cell because he wanted to try other experiments that were suggested in the handbook." When Larry learned that Dr. Whitney, the program narrator and a scientist, was slated to visit his former classroom, he requested special permission to return to school on that day in order to meet the man he finds so fascinating on the air.

We also talked with Mrs. Kelly, a wonderfully enthusiastic teacher who was quick to point out the limited number of AM-FM radios available to homebound students.

"We let students have them for five weeks, and then pass them on to other children for a turn." Because some youngsters become engrossed in certain series of programs, Mrs. Kelly encourages parents to get them an FM radio so they may follow a series through to the end. The opportunity to hear KSLH programs was made possible for one of her students by the gift of an AM-FM radio through the Service Committee of a local service club. This particular lad graduated from high school under the tutelage of Mrs. Kelly and is now a Washington University student. Some time ago he wrote the station. "Since I have listened to KSLH radio programs, I have been able to get the viewpoints of people who are specialists in their fields. This has helped me in my other studies at home. My teacher, Mrs. Kelly, selected seven programs which in her opinion would be useful and interesting to me. We feel that this type of study in connection with home teaching should and could be brought to as many students as possible." He went on to explain how, for the first time, he had begun to understand and enjoy poetry. Referring to "Poets' Corner," he wrote, "The man who is the narrator on the program is one of the best of all the programs that I listen to. He sounds like a very sharp man mentally. He is most interesting and one of the few people who can hold my interest with poetry."

Another of the special teachers gave us some clues on her use of KSLH broadcasts. "Some of the children I work with seem to have no feeling for art at all. I usually suggest they listen to the KSLH art programs—you'd be amazed at their improvement. They learn to experiment—try new things—as they draw while the radio teacher

talks to them. I'm always impressed with their diligence and the unusual work they turn up with.

"The same is true of literature. After they hear a dramatized scene on the 'Library Shelf' program, they can't wait for me to bring the book so they can read the whole story. It helps vocabulary and spelling, too. In fact, I can build a whole language lesson out of one of those dramatizations and be sure the child's interest won't wane three-fourths of the way through."

She also mentioned that "Let's Find Out," a science program for primary grades, is a "favorite of the little people." One reason they like it so much is because the Science Lady gives them something to look for before the next broadcast—something they can watch for in their everyday experience. For example, at the end of the "Alive or Not Alive" broadcast, she suggested, "Find all the things you can in your room that are alive or were once. Find things that are not alive and never have

been." Suggestions like this keep the children alert for interesting discoveries in their environment.

The radio programs even succeeded in making arithmetic appealing to at least one third grade boy who followed "Using Numbers" at home. "He was terribly thrilled," his teacher told us, "because he could keep up with the problems over the air. This helped a lot to build up his self-confidence and make him feel the equal of healthier children."

Of course, boys and girls in classrooms all around the St. Louis area listen to KSLH offerings regularly. Fortunately, the home-bound child, too, can enjoy them and derive some satisfaction in knowing that, even at home, he is learning right along with his colleagues, at school. Tom, in his letter, summed up the KSLH broadcasting operation. "The whole system in general is like a modern Super Textbook, perfect for education, but kind of like it was untouched by human hands."

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## Dimensions of Measurement In Educational Television

**George A. Kelly**

Professor of Psychology, Ohio State University

WHEN one thinks of research in radio and television he usually thinks of listener polls. Such polls are directed at the question of how many people turn on their sets for a given program. The dimension of measurement implied in this kind of research is the popularity dimension and it is generally assumed that the more people who are listening at any one time, the better the program must be and

the more money ought to be spent to keep it going.

Educational television has inherited this dimension of measurement. Educators have been concerned primarily with whether or not their programs "take hold." They point out that there is little purpose in producing a program which no one sees.

While this form of pragmatism has something to be said for it, the

emphasis that results from its application is likely to be unimaginative, uneducational and unprogressive. If we may lay aside our beauty queen contest orientation for the moment and take a look at genuine educational objectives, we may find some other dimensions of measurement which ought to be considered along with mere numbers of sets turned on to a given program.

What I have to say is concerned primarily with the use of educational television in the classroom. To some extent when a television set is placed in a classroom we may say we have a captive audience. This is not wholly true, for the fact has become increasingly apparent that if a program does not suit a given teacher, she will find all sorts of reasons for not turning the set on. For example, in one study it was discovered that the teachers were having difficulty getting their sets in working order. The difficulties included such things as failing to plug the set in. We suspected that the real difficulty was that certain teachers wanted no part of the whole affair.

When we set about to measure the results of educational television used specifically in a classroom we may again find ourselves prejudiced by the forms of research and measurement we have become accustomed to. Generally when we do measuring in classrooms it is for the purpose of comparing pupils. Thus our yardsticks become yardsticks designed to measure individual differences among them in such matters as information and skills. But when educational television is a subject under scrutiny we need to turn our attention primarily to conditions of learning rather than pupils. We shall want to discover what kinds of educational process-

es take place as the result of the use of educational television and we shall be somewhat less concerned, at the moment, with whether or not Johnny learns a given fact better with or without a television set.

This may seem like a strange thing to say. One often hears it argued that television, in order to earn its way, must prove that it can do better what is now being done without it. But this is not a good yard stick. A far better question to ask is "what can one do in television that he cannot now do at all?" or, one may ask, "What are the new kinds of learning that become feasible now that television is available to the educator?" This question throws an entirely different emphasis upon dimensions of measurement. It opens up the possibility of new developments in the curriculum. A new conceptualization of education in the classroom is invited, as well as generally widened horizons both for the pupil and for the teacher.

When we look at educational television in this manner we may conveniently think of six kinds of dimensions in which we may wish to measure television's impact. The first of these dimensions is a familiar one. What facts and what information is it possible to convey by television? Notice that we have placed the emphasis upon the **what**—**what** facts and information. If we allow ourselves to become trapped in the old approach of trying to discover whether television is better than something else in teaching certain given facts, we shall lose sight of the point. Educational television production is still in a preliminary stage. It is therefore not particularly meaningful to set up a poor educational television program and then, because it does not seem to teach pupils as well as does a skillful

teacher in the classroom, to assume that television is not worth further consideration. There is just as much difference between a good educational television program and a poor program as there is between a good teacher and a poor one—and we know that covers a lot of ground. So, instead of emphasizing the ordinary kinds of comparisons we shall turn our attention mainly upon what kinds of facts and information can be conveyed by television which cannot easily be taught by more conventional methods.

The second level at which we may measure the results of television is that of skills. Is it possible to teach by means of television skills that are difficult to teach otherwise? Already we have considerable evidence from military experience indicating that the camera eye view taken over the shoulder of a demonstrating teacher may give the pupil a far better understanding of how to do something than a conventional classroom experiment performed at the instructor's bench in a science amphitheater.

The third level at which we can approach educational television is that of the pupil's interests. What kind of interests are aroused by the use of television that are not easy to arouse otherwise? What kind of adventures can the child go on through the use of the "magic window" that he can not easily embark upon otherwise?

The fourth kind of measurement has to do with ideas and insights. It is one thing to teach facts, another to teach skills, and still another to arouse interests. But the most elusive commodity of any well-taught classroom is the principle that transcends many facts, skills, and interests. What is the basic idea that underlies a welter of miscellaneous experiences? Once

the pupil has grasped the principle, once he has gained an insight, he not only has a framework upon which to hang many new experiences conveniently but he also has an approach to life which no mere accumulation of facts, skills, and interests can alone accomplish.

Then there is the fifth level, the level of convictions. Educators have not done very much about this so far though all of us give lip service to a kind of education which builds attitudes and prepares people to undertake the role of the courageous citizen. We may teach a child a great deal about the facts of government. We may give him certain skills in handling intercommunity problems and we may indeed arouse interests and we may provide him with the more abstract kind of learning that is represented in his ideas and insights. But when the chips are down, where will he plant his feet and take a firm stand? Where will he put his X when the voting booth curtain is pulled? Will he take a stand against the popular current or will he be an educated person but without genuine convictions to stiffen his backbone?

The sixth level of measurement has to do with an individual's use of resources. Where will the pupil go to get help? What newspapers will he read? What people will he ask to help him? What resources will he actually seek out when he is confronted with a problem or threatened with a social issue? Whose propaganda will he believe?

I have suggested six dimensions of measurements which are somewhat different from the ordinary dimensions which one uses when he attempts to measure either the effect of educational television or the effect of teaching in the classroom. The issue of television gives us a chance to approach measurement in the classroom in ways



which are quite unusual and quite unconventional. The educational television research worker, therefore, has a unique opportunity to make an educational contribution,

not merely because he is in the field of educational television, but because he is an educator, alert to new horizons and with new resources at his disposal.

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## Programming An Educational TV Workshop

**Robert P. Crawford**

Director, Radio-TV Education, Dept. of Speech, Michigan State University, East Lansing

DURING the summer of 1955 a number of educational TV workshops were offered in various parts of the country. More such workshops are expected each year, as the number of educational production centers increases and as more people are required in various educational television capacities.

Michigan State University has just completed its Fifth Annual Summer TV Workshop. There is some evidence that a pattern of organization and presentation has been developed which might be useful to those now planning their own workshops or contemplating them in the future. Although each individual workshop is of necessity designed to take advantage of local facilities and is based on the nature of the sponsoring institution, it is possible that the Michigan State Workshop presents many basic features which could be adapted to other situations.

The workshop is usually presented the first three weeks of August and has as its primary purpose the training of the educational TV producer. The goal is to provide the student with sufficient information and experience so that he can return to his own community and plan and present television programs for either commercial or

educational outlets. As might be expected, a variety of backgrounds and experiences appear in each group. This last summer twenty people from eight states and Puerto Rico enrolled in the MSU workshop. Among them were an art director for a large manufacturing concern, an audio-visual director, college and high school teachers, an educational radio staff member, a public health director, a college undergraduate, an agricultural extension agent, a television coordinator for a school system, a staff member of a beginning ETV station, to name a few of the diverse areas.

It followed that to develop a program of training for such a heterogeneous group many factors had to be taken into consideration. In addition, there were some participants who had had considerable TV experience before attending the workshop, including one member who had taken the course two years earlier and who came back to see what the staff had learned in the meantime. He reported that his time was not wasted!

To meet the needs of the students the program had to be both simple and complex, that is, not too difficult for the rank begin-



ner, and yet challenging to the advanced student. It had to offer a variety of training, and yet it could not go too far in one direction for lack of time. Although some of the students were able to work on limited directing assignments, for example, they could not expect concentrated training for TV staff directing. With the over-all objective being a sampling of what a TV producer should know, a program was set up which would attempt just that in a three week period. Because the results seemed to be so eminently satisfactory, the pattern is being offered for what it is worth.

The workshop was co-directed by Dr. Armand L. Hunter, director of TV development, and the writer, a member of the Speech Department. All other personnel were drafted from the staff of WKAR-TV, Michigan State's UHF station. William Tomlinson, TV coordinator-producer, who also teaches a course in the TV training sequence, was the other major staff member. It was his responsibility to handle the production elements of the workshop. Dr. Hunter taught the management phase, while the writer covered programming and arrangements.

There was no single phase of the workshop that was not considered important; nothing was of a throw-away nature. Each element of the training program was selected only after a careful consideration of the goals, the type of student, the facilities available, and the time element. Much thought was given to suggestions by students from previous years. The workshop has, as a matter of fact, changed each year to incorporate ideas gained from student response. By reviewing a day by day schedule, the important aspects of the workshop can be highlighted.

The first day was devoted prim-

arily to orientation. In the morning, the students registered and paid their fees. MSU charged \$24 for the course, either credit or non-credit, graduate or undergraduate. Four credits may be earned at the workshop. There was also an additional \$10 general expense fee. Dormitory space was available at \$30 a single room, or \$24 double for the three weeks. The relatively low cost of the workshop has been a helpful factor in attracting people from out of state.

In the afternoon, a two hour orientation session was held which introduced the teaching and station staff, explained procedures, and introduced the students to each other (including their backgrounds and interests which was extremely helpful for the work ahead). A social hour was held later in the afternoon which was useful, too, in consolidating the introductions. At the orientation sessions, the students were told that each would be responsible for a fifteen minute educational television program. They were given forty-eight hours in which to arrive at a choice of program idea, at the end of which time a production schedule had to be arranged, based on the kinds of programs to be presented, the personnel involved, and the production problems. The students were also handed a workshop syllabus which contained the daily schedule and many helpful articles on educational television. There was no textbook assigned for the course, but a bibliography was furnished. It had been discovered earlier that whereas the group would have little time for extensive reading during the workshop, they would still appreciate suggestions for following up the course.

All of the lecture periods were held in the TV conference room of the station, which had the ad-

vantage of being centrally located for all activities. At the first evening lecture, from seven to eight, which was a special session on "Planning Your Program", the students discussed ETV and were given an idea of what kind of programs would be possible. They were told that on the seventh day of the workshop two productions would be presented on closed circuit each day for eight days. The better of the two programs would then be broadcast over WKAR-TV. A station staff director would be assigned each student production, with the student holding the position of producer and the staff director acting as program consultant, technical advisor, and on-the-air director. Experienced guidance was necessary for the student and was the only way that an acceptable program could be produced in such a short time. A total of sixteen experimental programs would be presented by the students with four out of the twenty acting as assistant producers. The student was also allocated a \$10 budget for his visual aids which were to be ordered through the station art department. The idea of competition was introduced to provide a little more interest for the student group and also as a spur to the station directors. It was also pointed out that there would be awards at the end of the workshop for the best program idea, best production, and for individual achievement.

From eight to nine the first evening, films of educational TV programs were shown. This period was reserved throughout the workshop for film previews, general program critiques, and special speakers. The films helped to give the student an idea of the kind and caliber of educational TV being done and helped to develop criteria for good taste and discrimination. Exposure to all types of

programs was considered most important. Some of the films were on such television techniques as lighting, while others showed program material not immediately being broadcast over the station, such as television opera. The speakers who were brought in during the workshop included additional people from the campus engaged in TV activities, among them the Continuing Education for Telecourses, two staff members from the TV production area in Cooperative Extension, the station engineer, art director, studio supervisor, film head, and a representative of the Educational Television and Radio Center at Ann Arbor. This period was used to round out the student's understanding of the educational television picture.

Starting with the second day of the workshop, the students took part in a three hour morning production lab session in the TV studios. For five days, this period was used to orient the students to the equipment. They took turns at the various positions in the studio, with live cameras, and experimented with simple program ideas. Lab work continued on a Saturday later in the workshop when the students had a full morning of directing for those especially interested, and for further practice at the studio positions. In addition, the students were allowed to volunteer for certain crew jobs when the closed-circuit presentations were given. Those who wished some studio experience were able to get it.

At one o'clock of the second day, and continuing throughout the workshop, the group attended a production lecture by Mr. Tomlinson. The subjects covered were producer problems, director problems, lighting, design, camera techniques, camera operation, au-

dio, projection equipment, use of film, practice in film splicing, technical advances in TV, color TV, station coverage, and make-up. The final topic was covered in a two hour period with the first hour used to put on the make-up and the second to see the results on camera.

Two to four each day of the workshop was allocated as open time for the class. During this period of the day, the students had an opportunity to extend their interests in television. On registration day they had indicated which three areas of TV they were especially interested in: announcing, directing, film, art, staging, promotion and research, and music. They were then scheduled to counsel with station personnel in each of the three areas of their choice. This gave them an opportunity to give extra time and attention to their special interests. The two to four period was also used for rehearsing, contacting program personnel for student productions, and watching WKAR-TV on the air.

At four each afternoon, Dr. Hunter discussed phases of management in an hour lecture. His topics included types of TV stations, getting a station on the air, TV costs, studio layout, organization of a station, legal problems, research in TV, and future developments in the ETV field. This lecture period was planned especially to utilize Dr. Hunter's vast knowledge of the field of educational television. Although many students had no immediate designs on a managerial job, a discussion of the many problems of management brought the whole field of ETV into sharper focus and shaded in many light areas in the student's knowledge.

At seven in the evening, a lecture period on programming was

scheduled. The principal aim of these lectures was to provide a step-by-step process for the development of the student's own program idea. The subjects covered included a philosophy of TV, responsibilities of an ETV producer, program formats, writing problems, rehearsals, talent problems, budgeting the show, appearing before the camera, promotion and research on programs, programming over the commercial station, and clearances and copyrights.

Beginning with the seventh day of the workshop, the morning lab was dismissed and the periods from eight to ten and ten to twelve were utilized for the student productions. Crews for the shows were drawn from other TV classes being held at MSU, the workshop group, and from the station staff. A half hour was allowed to critique each show, with the decision then being made as to which program would go over the air. It was discovered that with the thoroughness of the critiques, and with the special attention and interest of the program personnel and assigned staff director, the aired show was given a top level production. It also gave some students an opportunity to give a second performance of their programs, and provided the rest of the group an opportunity for seeing what could be accomplished through extensive critiques and extra rehearsals.

For the purpose of comparison, a field trip was made on a Saturday to the University of Michigan television production center. The trip was also extended to cover WWJ-TV in Detroit as an example of a commercial operation. Both places were most cordial in their hospitality and explicit in describing their methods and programming to the students. To provide a little relaxation, a picnic was arranged after the Saturday direct-

ing project. Sundays were left free for the group to do as they wished.

The final afternoon of the workshop was devoted to the preparation of critiques on the entire three week program plus voting on the awards, which were then presented at a banquet held the last night, the emphasis being on good food with a minimum of speech making. However, the students had an opportunity to burlesque their reactions to the workshop. The teaching staff had the final word with the showing of a film which depicted the students in action during the workshop period. This film is currently being distributed to the students' home communities for further showings.

These paragraphs sum up a period of intensive activity. As the students themselves acknowledged, they were kept busy, but the object of the workshop was to give them as much knowledge and experience in educational television as they could possibly absorb in a short period of time. The schedule, as a consequence, was full and the activities many. However, each hour, each subject, and each day were integrated in such a way as to provide maximum participation and learning on the part of the

student. It should also be pointed out that the program was flexible enough to allow for the inevitable changes that had to take place through sudden emergencies. In 1956, the addition of an advanced level to the workshop is contemplated, with a group for beginners and another for those who wish to learn TV direction. This expansion has been prompted by requests from the student groups who have attended the workshop in the past.

It is not only the student, however, who learns from a workshop of this nature. The teaching staff has profited immeasurably from the contacts with able people from all over the country. The station personnel itself learned much from the workshop activities, not the least of which were new program ideas and new approaches to old ideas. Because the TV workshop can be such a valuable learning experience for future educational television producers, and because there is such a need for them in the educational field, the MSU format is recommended to others. The NAEB will soon be listing workshops for summer, 1956.

Hurry! The line forms on the right.

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## ECONOMIST URGES SUBSCRIPTION TV

The principal fear of subscription television's adversaries is not that it won't work, but rather that it will work too well.

The charge was made by Dr. Millard C. Faught, economic consultant to Zenith Radio corporation, as he addressed the 31st annual convention of the National Association of Educational Broadcasters recently in Chicago.

Educators, Faught declared, probably are the least surprised at the opposition to subscription

TV "since the pattern of entrenched opposition to a new competitive technology or economic arrangement is a familiar scene in American history.

"I must say, however, that movie house owners and TV networks have written some really imaginative new scripts for this old plot against a new mousetrap.

"The opponents have also used some onomatopoeical nomenclature and imaginative casting in voicing their opposition through

such fictional fronts as:

"'Committee on Toll TV,' 'Committee Against Pay-As-You-See TV' and 'Organization for Free TV.'"

The double-barreled challenges of increasing college enrollment and "adult education," Faught contended, make it necessary for educators to use every new tool in an effort to keep up with the demands for knowledge of society.

The economist said he is more convinced than ever that in time the technique of subscription broadcasting will make a major contribution to the further progress of educational broadcasting.

The technical facilities for subscription broadcasting have been developed to a "state of working readiness," Faught claimed. How soon the techniques will be used, he continued, rests with the Federal Communications Commission.

He said there has been an increasing number of "refreshingly

calm and practical inquiries" from educators interested in subscription television.

Some of the most specific inquiries, Faught added, have come from educators who also are professionally interested in related problems of specialized communication, such as doctors.

"They see in subscription television a practical solution to the pressing and specialized problem of maintaining a selective communication among people who, by the very nature of their role in modern society, must overcome this burdensome need of physically assembling in academic or other centers in order to communicate."

Faught suggested subscription TV offers a new approach toward finding the economic means of developing the educational potentials of television. The rules, he elaborated, could be changed to allow non-commercial educational stations to use subscription TV.

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## CHILD REARING GIVEN AID

Some of the problems of rearing children may be solved for millions of the nation's televisioners now that a new educational television series called "Parents and Dr. Spock" has been released by the Educational Television and Radio Center.

When and how do you tell children about the "facts of life"? How much time should you give your children? How can parents cope with childish fears?

These are some of the questions which will be considered by successive groups of parents as they chat with nationally known child and baby authority Dr. Benjamin H. Spock on the 13 half-hour pro-

grams. The show was produced by educational station WQED in Pittsburgh.

Known to most young mothers as the author of "Baby and Child Care," Dr. Spock is also associated with the Pittsburgh Medical School.

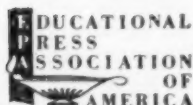
The series has been made available to the 14 existing educational stations. More than that, through the ETV Center's new extended services, the programs later will be made available to many more viewers via commercial television in non-educational TV areas.

"Parents and Dr. Spock" will be best known for the informality and spontaneity of the discussions on child rearing.



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